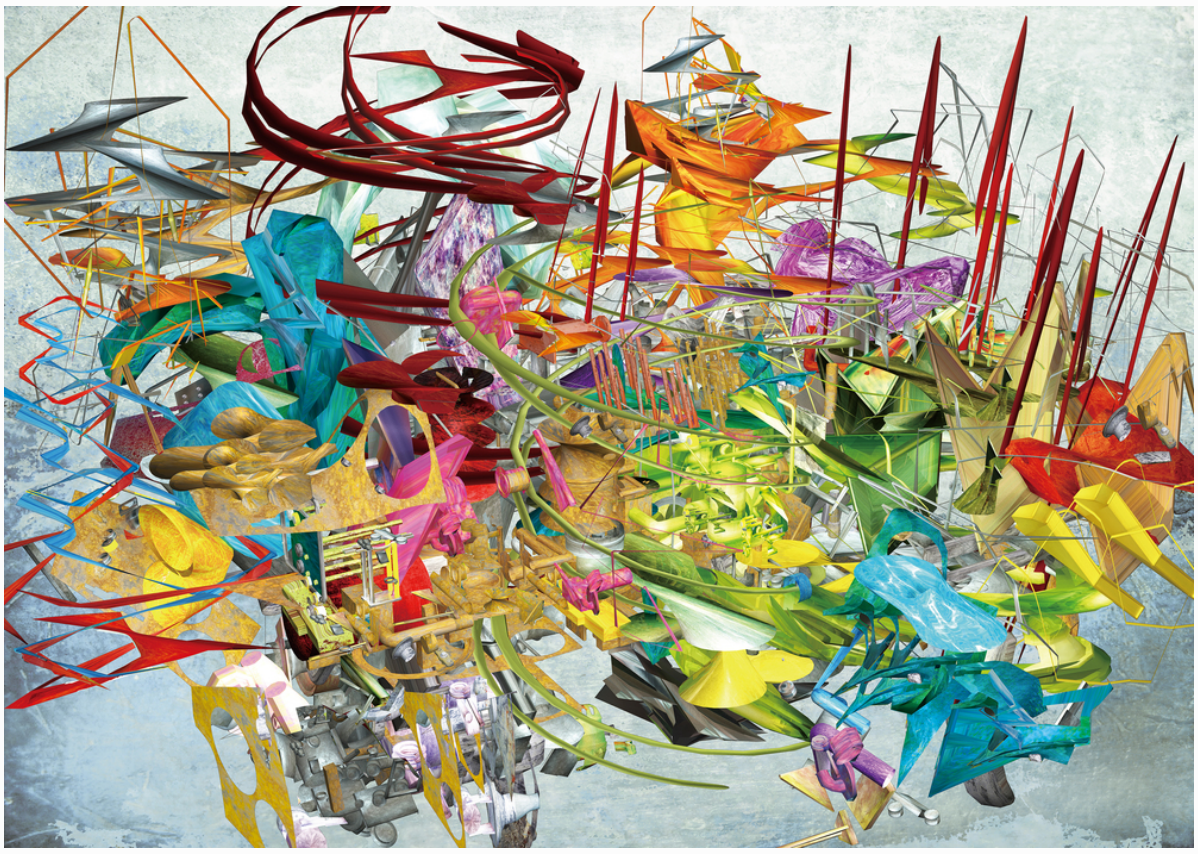

RYOTA MATSUMOTO

Matsumoto's work reflects the morphological transformations of our ever-evolving urban and ecological milieus, which could be attributed to a multitude of spatio-temporal phenomena influenced by social, economic and cultural factors. They are created as visual commentaries on speculative changes in notions of socities, cultures and ecosystems in the transient nature of constantly shifting topography and geology.

The artworks explore the hybrid technique combining both traditional media (ink, acrylic, and graphite) and digital media (algorithmic processing, parametric modeling, data transcoding and image compositing with custom software).

The varying scale, juxtaposition of structural and amorphous forms, intertwined textures, oblique projections and visual metamorphoses are employed as the multi-layered drawing methodologies to question and investigate the ubiquitous nature of urban meta-morphology, the Anthropocene, and their visual representation in the context of non-Euclidean configuration. Furthermore, the application of these techniques allow the work to transcend the boundaries between analog and digital media as well as between two- and multi-dimensional domains.

His compositional techniques imbue the work with what we see as the very

essence of our socio-cultural environments beyond the conventional protocols of architectural and artistic formalities, and that they conjure up the synthetic possibilities within which the spatial and temporal variations of existing spatial semiotics emerge as the potential products of alchemical procedures.

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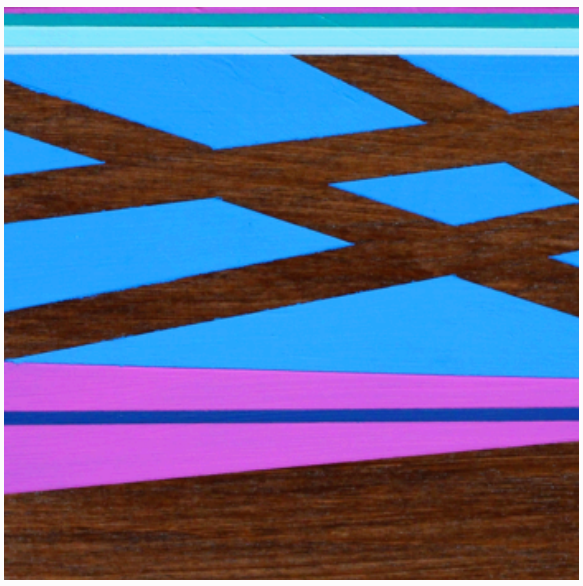

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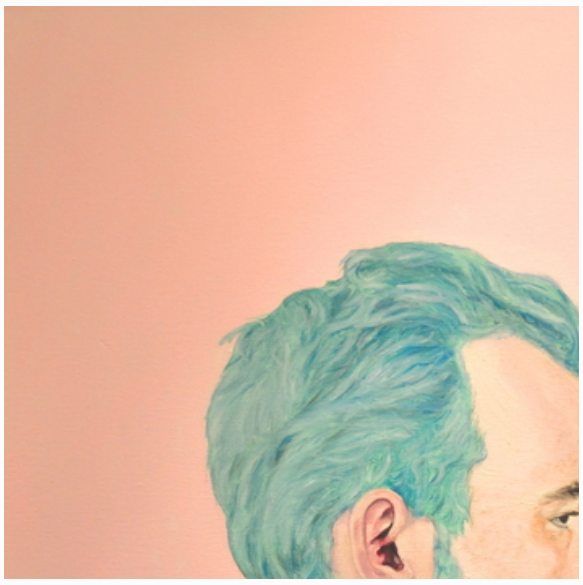

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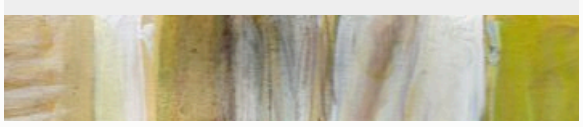

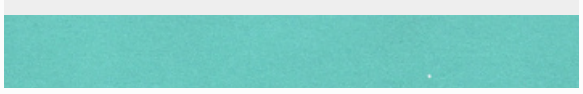

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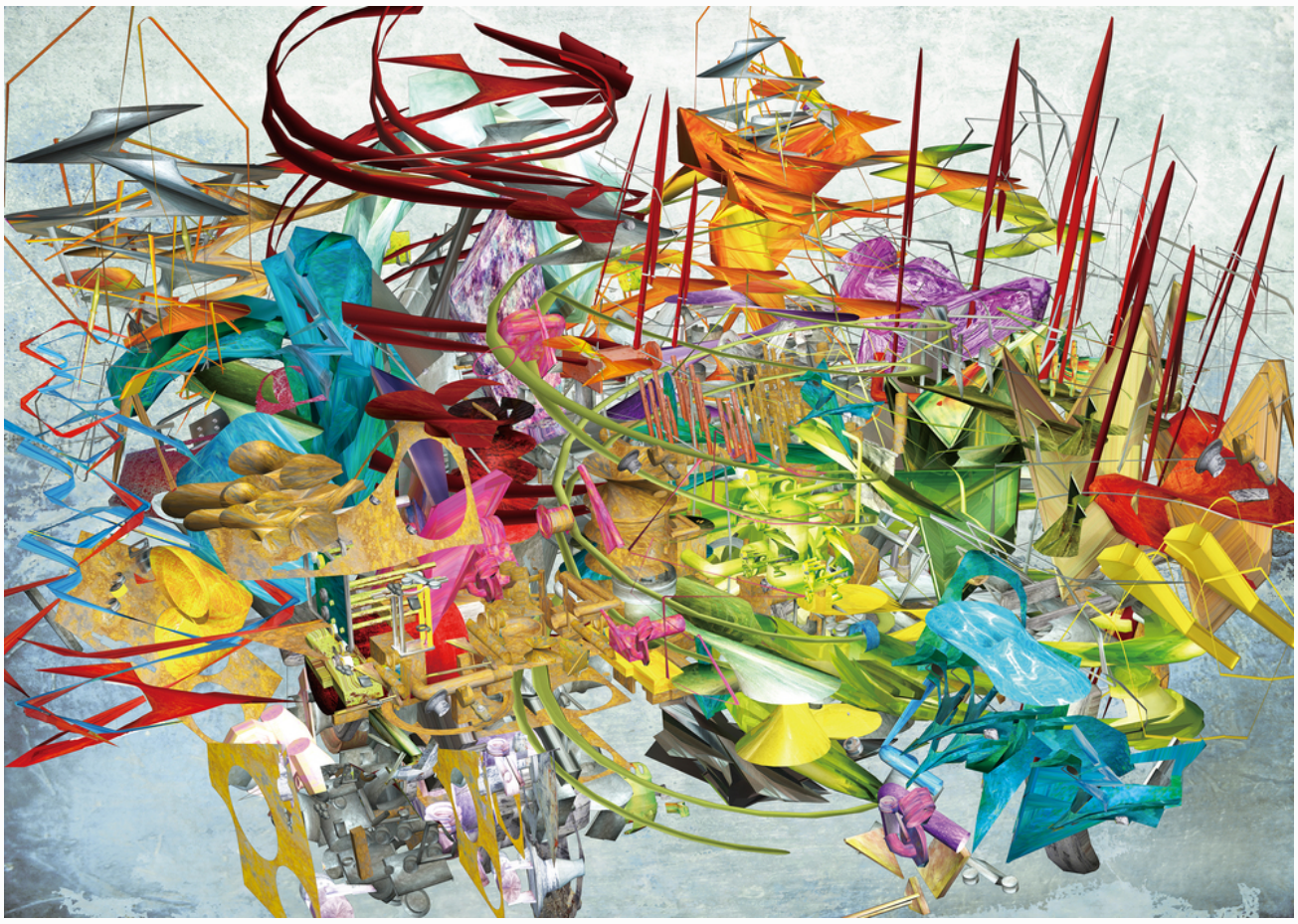

RYOTA MATSUMOTO

July 11, 2016

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Ryota Matsumoto is a principal and founder of an award-winning interdisciplinary design office, Ryota Matsumoto Studio based in Tokyo. He is an artist, designer and urban planner. He received a Master of Architecture degree from University of Pennsylvania in 2007 after his studies at Architectural Association in London and Mackintosh School of Architecture, Glasgow School of Art in early 90's. He currently serves as an advisor and adjunct faculty member of Transart Institute in Berlin and New York. His art and design work are featured in numerous publications and exhibitions worldwide.

http://www.ryotamatsumoto.com

You have successfully mastered multiple creative fields: art, design and architecture. Tell us about how you balance all three interests.

It seems to me the boundaries between art and design disciplines are no longer of any significance and they tend to blur more often than not. As far as my personal experience as a designer is concerned, we tend to work as a bridging point among various disciplines. From our formative years, we are trained to pick things up quickly from different fields and apply them to resolve any emerging issues. In that respect, interdisciplinary thinking comes naturally to me and I always find the way to break down barriers between fields rather than balancing between them to cultivate common ground, even when I am engaged in art or design-related fields.

How do you manage your time in the studio? What is your best advice for maximizing your schedule?

I firmly believe that creativity comes out of a whirlpool of chaos. So what I always do is jotting down or drawing whatever pops into my head. Then I create associations among random words or drawings. It is probably similar to surrealists' exquisite corpse in terms of a creative process. It allows you to take up any mundane ideas and to turn them into something inventive in spite of your limited time and tight schedule. To me, maximizing schedule is tantamount to seeking effective ways to think outside the box.

Explain the process behind your paintings. What inspires you?

My blended background in architecture and visual art leads me to explore the hybrid approach, whereby I combine the traditional media (ink, acrylic, and graphite) and digital media (algorithmic processing, parametric modeling, generative design, data transcoding and image compositing with custom software). The technique allows me to instill a warm human touch and painterly, organic feels to otherwise cold and detached precision of digital drawings. I am deeply affected by the deterioration and transformation of our urban and ecological milieus that are often attributed to emerging realities of the Anthropocene, the gamut of environmental issues, and the multitude of spatial practices constructed by different societies over centuries. These agendas are what I would like to address through my work and interdisciplinary research.

How much planning does each work require?

I don't plan much beforehand. I prefer to take an unexpected trip that might lead me down an unpredictable path. Spontaneity is a crucial element to keep the tension and freshness in my work, especially when I work with digital media which is often associated with formalistic rigidity.

What are your favorite activities when you are not working?

I like to travel a lot, discover a new place and meet people from a different cultural and professional background, whenever time allows. I never have chance to settle down and live a life of constant travel since my childhood. So far, this lifestyle proves to be a great learning experience.

What advice would you give artists for promoting their work ?

I, myself am still searching for the way to promote my work. I gather online galleries and social networking sites have the potential to not only promote the work of emerging talents but facilitate interaction, communication, and collaboration especially among multimedia artists.

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